THEY TOOK HER AWAY!

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (8/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	218 x 153 mm
TÉCNICA Y SOPORTE	Etching and burnished aquatint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	18 Nov 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

Qué se la llevaron! (at the bottom)

8 (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

We have preserved a proof of status that must have been made prior to the handwriting that appears in pen and ink*: that she is being taken away.* In the print the verb tense was changed to *That which was taken*

away. It should also be noted that, in the first proofs of the print run, the sentence ended in a full stop, which was later replaced by an exclamation mark.

There is a preparatory drawing in sanguine for this engraving in the Prado Museum. Furthermore, *drawing no. 61* in Album B could be considered an antecedent for the work we are dealing with here.

ANÁLISIS ARTÍSTICO

A woman is being abducted by two figures, probably two men, whose faces we cannot see as they are wearing tunics that also cover their heads. One of them is holding her around the waist while the female figure puts her arm behind her neck to show resistance. The other grabs her legs at the ankles and restrains her. The woman's head is thrown back and her expression is one of suffering.

This is taking place at night, as can be seen from the dark sky achieved through the use of aquatint. The painter has left some lighter areas such as the central part of the woman's clothes and the heads of the two figures who are abducting her, on which the artist intends the viewer's attention to be focused.

In Ayala's manuscript it is said of this engraving that "the woman does not know how to keep, she belongs to the first one who catches her". In the Museo Nacional del Prado's manuscript it is stated that "the woman does not know how to keep, she belongs to the first one who catches her, and when she is beyond help they admire the fact that she has been taken away". Quite different, however, is the explanation given in the manuscript of the Biblioteca Nacional, which states that "an ecclesiastic who has an illicit love, looks for a scoundrel who helps him in the abduction of his beloved".

It is possible that this image has several meanings and that it refers to the love affairs that some members of the Church had despite their vow of chastity. But it is probably also a warning to women to look after their own dignity and not to put themselves in the hands of just anyone.

As in other engravings in this series and in some of the prints in *The Disasters of War,* Goya has depicted hooded figures completely covered and with their faces hidden, reminiscent of some of the figures in the paintings of Salvator Rosa (Naples, 1615-Rome, 1673).

The hooded figures and the depiction of the violence with which the women are treated represent a clear attempt by the Aragonese painter to approximate fear. In this image, Goya has investigated the sensations of the human being that are sometimes beyond the control of reason.

CONSERVACIÓN

The plate is in poor condition (National Chalcography, no. 179).

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 200

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 17

El arte de Goya
Museo de Arte Occidental de Tokio Tokyo 1971
from 16th 1971 to January 23th 1972. Exhibited also at the Kyoto Municipal Museum of Art, January 29th to March 15th 1972.
cat. 58

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 23

Goya dans les collections suisses
Fundación Pierre Gianadda Martigny 1982
consultant editor Pierre Gassier. From June 12th to August 29th 1982
cat. 44

Goya. La década de Los Caprichos
Madrid 1992
organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993

20th 1992 to January 10th 1993
cat. 18

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995
cat. 54

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 8, p.35

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997
cat. 14

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 8, p.19

Goya e la tradizione italiana
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006
consultant editors Fred Licht and Simona Tosini Pizzetti. From September 9th to December 3th 2006
cat. 8, p.147

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.23

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 179

2022

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.78, cat. 43
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.177, cat. 465
1970
Office du livre

Goya
BATICLE, Jeannine y VRIES, A.B. (comisarias)
p.396, fig. 465
1970
Ministère d'Etat-Affaires culturelles y Réunion des Musées Nationaux

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.29-32, cat. 17-19
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.78, cat. 96
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

El libro de los caprichos: dos siglos de interpretaciones (1799-1999). Catálogo de los dibujos, pruebas de estado, láminas de cobre y estampas de la primera edición
BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel
pp.88-91
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 245
2013
Pinacoteca de París

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 31
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

PALABRAS CLAVE

RAPTO CAPRICCIO

ENLACES EXTERNOS